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Vol. 60, No. 1 January 2001

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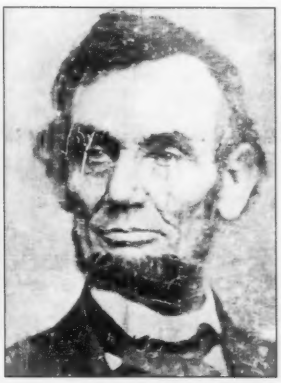

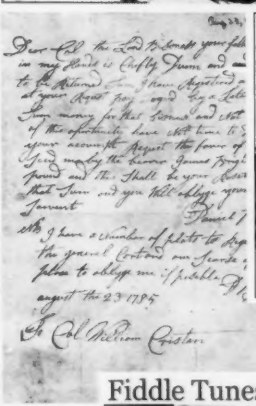

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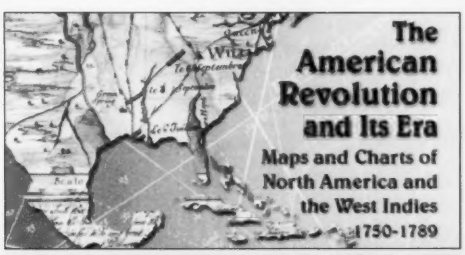
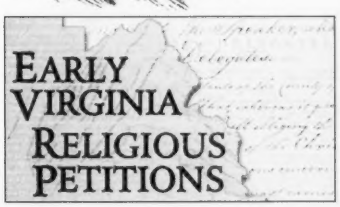


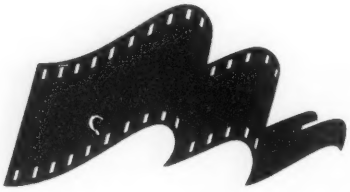


5 Million Items Online

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 60, No. 1 January 2001

JAMES H. BILLINGTON
Librarian of Congress



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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

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5 Million Items Online

National Digital Library Program Reaches Goal

As its concluding event during its Bicentennial year, the Library of Congress has announced a gift to the nation of 5 million American historical items on its Web site. The National Digital Library Program's award-winning project, American Memory (**www.loc.gov**), has reached its goal of making these materials from the collections of the Library and other institutions freely available. American Memory is one of the leading providers of high-quality, noncommercial content on the Internet. The site now receives more than 18 million "hits" per month and is one of the federal government's most popular Web sites. Since its inception in October 1994, it has received more than 700 million hits.

The more than 90 American Memory collections offered cover the breadth of U.S. history, from the nation's founding, the wars it has fought, the Great Depression and the great inventors to baseball, the civil rights movement, modern music and theater, the conservation movement and photography. The papers of Presidents Washington, Jefferson and Lincoln bring to life these men and their times. A century later, film brought a new dimension to the public's perception of the careers of presidents such as Theodore Roosevelt, the first U.S. president to have his life chronicled on a large scale by film (even though his predecessors Grover Cleveland and William McKinley were the first to be filmed).

American Memory represents one of the major goals and achievements of the Librarian of Congress, James H. Billington, who came to the Library in 1987 with the idea of sharing as widely as possible the incomparable resources of the institution.

"The U.S. Congress and the American people are the greatest supporters of libraries in history," said Dr. Billington. "Our American Memory project enables us to share with all Americans the riches of their nation's library, the largest repository of knowledge in the world."

The Librarian also acknowledged the significant contributions to American Memory of more than 30 institutions nationwide, whose collections are also available on the site. The digitization and inclusion of these materials were made possible by a $2 million gift to the Library from Ameritech.

"Our American Memory project enables us to share with all Americans the riches of their nation's library, the largest repository of knowledge in the world."

–James H. Billington

The National Digital Library Program of the Library of Congress began in 1994 with major contributions from Metromedia President John W. Kluge and the David and Lucile Packard Foundation ($5 million each) and the W.K. Kellogg Foundation ($3 million). This public-private partnership effort has received $15 million in appropriations from the U.S. Congress and more than $45 million in donations from the private sector.

The James Madison Council, a private sector advisory group to the Library, has been the program's chief source of support. The council is chaired by Mr. Kluge, who has recently donated $60 million to establish the John W. Kluge Center in the Library of Congress and the John W. Kluge Prize in the Human Sciences. The gift is the largest private monetary donation ever given to the Library.

Among the honors American Memory has received are the prestigious Government Information Infrastructure award for the Best Site in Education; a Five-Star Site award from Surfing the Net with Kids; a Pick of the Ages citation from Yahoo!; *Time* magazine's Best Web Sites for 1996; *PC Magazine's* Top 100 Sites every year since 1996; Lycos Top 5% of the Internet Award; CNN and *PC Magazine's* "Best 100" award; Best of the Web by eBlast, Encyclopaedia Britannica's internet guide; History Channel Hotlist; and Best of the Web by the Netscape Net Guide. ◆

Congress OKs Library Budget

The Library's final fiscal year 2001 budget, approved by Congress on Dec. 15 and signed into law by President Clinton on Dec. 21, totals $547.2 million, including a special appropriation of $99.8 million to begin a major undertaking to develop standards and a nationwide collecting strategy to build a national repository of digital materials.

The Library's basic budget for 2001 remained largely unchanged from the version that emerged from a congressional conference committee on July 27, when $448.5 million was authorized for salaries, expenses, furniture and furnishings, representing a $21 million increase (4.9 percent) from the fiscal 2000 budget.

Before approving the final budget in December, Congress gave the Library an extra $100 million for national digital collection and preservation, but then cut the Library's and other agencies' budgets across the board by .22 percent to reduce overall spending. The effect of the rescission was to eliminate $1.2 million from the Library's 2001 budget and reduce the special appropriation to $99.8 million.

Until the Library's final budget was signed into law as part of the Legislative Branch Act of 2001 (P.L. 106-554), the Library operated at last year's spending level under 21 continuing resolutions passed by Congress between Sept. 30, the end of the last fiscal year, and Dec. 21, when the new spending authorization took effect.

Complete details of the Library's fiscal 2001 budget will be published in the February issue. ◆

New on the National Film Registry

Librarian of Congress Adds 25 More Films

Dr. Billington on Dec. 27 announced his annual selection of 25 motion pictures to be added to the National Film Registry. This group of titles brings the total number of films placed on the registry to 300.

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 "culturally, historically or aesthetically" significant motion pictures to the registry. The list is designed to reflect the breadth and diversity of America's film heritage, thus increasing public awareness of the richness of American cinema and the need for its preservation.

This year's selections span the 20th century, from 1901 to 1990, and encompass films ranging from Hollywood classics to lesser-known, but still vital, works. Among films named this year: "Dracula," one of the all-time horror greats, featuring the unforgettably creepy performance of Bela Lugosi; "Koyaanisqatsi," Godfrey Reggio's mesmerizing collage of American vistas set to Philip Glass music; "Let's All Go to the Lobby," the once-omnipresent movie theater intermission trailer seen by millions of Americans; "Little Caesar," showcasing Edward G. Robinson's timeless performance as a small-time hood determined to reach the top; "Love Finds Andy Hardy," perhaps the best entry in the long-running Andy Hardy series of beloved Americana, with a cast including on-the-cusp-of-fame teenagers Judy Garland and Lana Turner; "Multiple Sidosis," chosen to represent the thousands of films produced by amateur cine clubs throughout the United States; the wickedly satirical portrait of television news in "Network"; "Peter Pan," the classic children's tale in its definitive film version; "Porky in Wackyland," master animator Bob Clampett's zany cartoon classic sending Porky Pig on a surreal journey; President McKinley inauguration footage, deftly illustrating that the connection between movies and presidential politics is not a recent phenomenon; "Sherman's March," a hilarious, one-of-a-kind romantic exploration of the South; and the "Why We Fight" series—films produced during World War II to explain to the American soldiers and public the reason for U.S. involvement in the war.

NATIONAL FILM REGISTRY
of the Library of Congress

"Taken together, the 300 films in the National Film Registry represent a stunning range of American filmmaking, including Hollywood features, documentaries, avant-garde and amateur productions, films of regional interest, ethnic, animated and short film subjects—all deserving recognition, preservation and access by future generations. As we enter the next millennium, the registry stands among the finest summations of American cinema's wondrous first century," said Dr. Billington.

The Librarian chose this year's titles after evaluating more than a thousand titles nominated by the public and following intensive discussions, both with the distinguished members and alternates of his advisory body, the National Film Preservation Board, whom the Librarian consults both on Registry film selection and national film preservation policy, and the Library's own Motion Picture Division staff.

Dr. Billington added, "Our film heritage is America's living past. It celebrates the creativity and inventiveness of diverse communities and our nation as a whole. By preserving American films, we safeguard our history and build toward the future.

"Despite the heroic efforts of archives, the motion picture industry and others, America's film heritage, by any measure, is an endangered species. Fifty percent of the films produced before 1950 and at least 90 percent made before 1920 have disappeared forever. Sadly, our enthusiasm for watching films has proved far greater than our commitment to preserving them. And, ominously, more films are lost each year—through the ravages of nitrate deterioration, color-fading and the recently discovered 'vinegar syndrome,' which threatens the acetate-based (safety) film stock on which the vast majority of motion pictures, past and present, have been preserved."

For each title named to the registry, the Library of Congress works to ensure that the film is preserved for all time, either through the Library's massive motion picture preservation program at Dayton, Ohio, or through collaborative ventures with other archives, motion picture studios and independent filmmakers. The Library of Congress contains the largest collections of film and television in the world, from the earliest surviving copyrighted motion picture to the latest feature releases.

For more information, consult the National Film Preservation Board Web site at **www.loc.gov/film**. ◆

Films Selected to the National Film Registry Library of Congress—2000

"Apocalypse Now" (1979)
"Dracula" (1931)
"The Fall of the House of Usher" (1928)
"Five Easy Pieces" (1970)
"Goodfellas" (1990)
"Koyaanisqatsi" (1983)
"The Land Beyond the Sunset" (1912)
"Let's All Go to the Lobby" (1957)
"The Life of Emile Zola" (1937)
"Little Caesar" (1930)
"The Living Desert" (1953)
"Love Finds Andy Hardy" (1938)
"Multiple Sidosis" (1970)
"Network" (1976)
"Peter Pan" (1924)
"Porky in Wackyland" (1938)
President McKinley inauguration footage (1901)
"Regeneration" (1915)
"Salome" (1922)
"Shaft" (1971)
"Sherman's March" (1986)
"A Star Is Born" (1954)
"The Tall T" (1957)
"Why We Fight" (series) (1943-45)
"Will Success Spoil Rock Hunter?" (1957)

Poet 'Of No Country'

David Ferry Wins 2000 Bobbitt Prize

David Ferry, Sophie Chantal Hart Professor Emeritus at Wellesley College, has been awarded the 2000 Rebekah Johnson Bobbitt National Prize for Poetry for his book *Of No Country I Know: New and Selected Poems and Translations* (1999, University of Chicago Press).

The $10,000 award was presented on Dec. 18. Mr. Ferry read from his Bobbitt Prize-winning collection that evening at the Library. Joining Mr. Ferry in the program were former Bobbitt Prize winners Frank Bidart and Louise Glück and 1997-2000 Poet Laureate Consultant in Poetry Robert Pinsky.

David Ferry, born in Orange, N.J., attended Amherst College and Harvard University, and served as a sergeant in the U.S. Army Air Force from 1943 to 1946. He joined the faculty of Wellesley College in 1952. His other collections of poetry and translation include *The Eclogues of Virgil* (1999), *The Odes of Horace: A Translation* (1998), *Dwelling Places: Poems and Translations* (1993), *Gilgamesh: A New Rendering in English Verse* (1992), *Strangers: A Book of Poems* (1983), *On the Way to the Island* (1960) and *The Limits of Mortality: An Essay on Wordsworth's Major Poems* (1959). His *Epistles of Horace: A Translation* will be published this year. Of No Country I Know also won the Academy of American Poets' 2000 Lenore Marshall Poetry Prize and the Bingham Poetry Prize from *Boston Book Review*, and was a finalist for The New Yorker Book Award and the L.L. Winship/PEN New England Award.

The biennial Rebekah Johnson Bobbitt National Prize for Poetry, a privately funded poetry prize given on behalf of the nation, recognizes the most distinguished book of poetry written by an American and published during the preceding two years. The prize is donated by the family of the late Mrs. Bobbitt of Austin, Texas, in her memory, and established at the Library of Congress. She was President Lyndon B. Johnson's sister. While a graduate student in Washington during the 1930s, Rebekah Johnson met college student O. P. Bobbitt when they both worked in the cataloging department of the Library of Congress. They married and returned to Texas.

The previous Bobbitt Prize recipients are James Merrill (1990), for *The Inner Room*; Louise Glück and Mark Strand (1992), for *Ararat* and *The Continuous Life*, respectively; A.R. Ammons (1994), for *Garbage*; Kenneth Koch (1996), for *One Train*; and Frank Bidart (1998), for *Desire*.

The winner of the 2000 Bobbitt Prize was chosen by a jury appointed by a selection committee composed of the Librarian of Congress, the Poet Laureate Consultant in Poetry, a publisher named by the Academy of American Poets and a literary critic nominated by the Bobbitt family. The original jury for this year's prize was Carol Muske, John Peck and Willard Spiegelman. When Ms. Muske was unable to continue to serve on the jury, literary critic Clarence Brown agreed to serve as its third member. ◆

APS Electronic

Library Acquires First Electronic Journal Archives

Beginning this month, the Library acquired its first complete set of an electronic journal archives.

The American Physical Society (APS), representing more than 42,000 physicists and a leader in the creation of e-journals, will soon begin electronically sending to the Library information from more than a century of physics research, including scientific history on the electron. The complete archives of eight of the world's premier physics journals will soon be freely accessible to all Library users. These archives will be continually updated, creating a repository of both historic articles and the latest physics research.

Associate Librarian for Library Services Winston Tabb said that "publishers are attracted by the idea of having secondary sites for protection of their assets. At the same time, of course, libraries are concerned about saving memory as well as about making intellectual creation available for scholars. This project addresses both issues."

The Library will serve as a permanent repository of the journals.

"Electronic archives are like a living thing," said APS Treasurer Thomas McIlrath. "Not only is the information from a particular journal literally at your fingertips, but so are links to referenced research both backward and forward in time. Historians, for example, can easily see the impact of a paper on later scientific thinking." He noted that another advantage of e-journals is that they can include moving images and other media that cannot be reproduced in print.

"This will assure that there will be a copy of our archive available to the world, and preserved for future generations," said APS Editor in Chief Martin Blume. "Librarians, as archivers of journals in the print world, have been concerned that digital resources might not be similarly preserved. This step with the Library of Congress should reassure them that access to our journals will always be available."

"The best way to make progress in the digital environment is to enter into pilot-like agreements to test the benefits, costs, policies and procedures of various models," Winston Tabb added. "This pioneering agreement with the American Physical Society marks a major step in the right direction for America's national library." ◆

Horblit History Nears Completion

Library Seeks Remaining Titles in Science Series

By RONALD S. WILKINSON

The Library's holdings of classic milestones in the history of science are extensive and impressive, but there is always room for improvement.

Some years ago, what is now the Science, Technology and Business Division initiated the Horblit Project, with the aid of a volume that is one of the most authoritative guides to its subject, Harrison D. Horblit's *One Hundred Books Famous in Science* (New York, 1964).

Despite its title, the Horblit book (based on a 1958 exhibit at the Grolier Club in New York City) describes 129 items. The Library's aim has been to procure originals or facsimiles of all of these items for scholarly research. When that has not been possible, early editions have been considered acceptable, so long as they were printed in the same language as the originals.

Of course, many of the Horblit items are of great rarity. That rarity, their importance and the fact that they are listed by Horblit, ensure their high prices in the antiquarian book market. No library is known to have every one of the Horblit originals; after all, the book was based on an exhibit of materials borrowed from many libraries. In the future, the Library hopes to acquire more of the originals, when opportunities occur and funds are available.

When the project began, the Library had originals of more than 70 of the exact editions listed by Horblit. The first was acquired when Congress purchased Thomas Jefferson's library in 1815; it is Jefferson's copy of a work that laid the foundation for much of modern chemistry, Antoine L. Lavoisier's *Traité élémentaire de chimie* (Paris, 1789). Over the years, the Library obtained numerous others, including what historians of science consider the three most influential scientific titles: Nicolaus Copernicus' *De revolutionibus orbium coelestium* (Nuremberg, 1543), his explanation of the heliocentric nature of the solar system, as opposed to the previous assumption that the sun and planets revolved around Earth; Isaac Newton's *Philosophiæ naturalis principia mathematica* (London, 1687), which mathematically presented the principle of universal gravitation; and Charles R. Darwin's *On the Origin of Species by Means of Natural Selection* (London, 1859), outlining the way in which favorable variations lead to survival and the formation of new species, thus continuing the process of evolution.

Jan Stephan van Calcar

The title page of *De humani corporis fabrica* by Andreas Vesalius (Basel, 1543), depicts Vesalius—pioneer anatomist and professor of medicine at the University of Padua—conducting a dissection.

Acquisition of Horblit editions proceeded apace through fiscal year 2000, when the Library was able to purchase Claude Bernard's *Nouvelle fonction du foie* (Paris, 1853), on the glycogenic function of the liver, and Nicolaus Steno's *De solido intra solidum* (Florence, 1669), one of the foundation works of geology, concerning the origin of sedimentary rocks and the effects of faulting and erosion.

The first edition of Rudolph J. Camerarius' *De sexu plantarum epistola* (Tübingen, 1694), which demonstrated the sexual characteristics of plants and the role of pollen in fertilization, is an extremely rare imprint; only about six copies are known to exist, and these do not appear on the market. However, Camerarius' letter was reprinted in Michael B. Valentini's *Polychresta exotica* (Frankfurt am Main, 1701), and the Library obtained a copy of that edition in 2000.

As the Horblit project nears completion of its goal, the acquisition of all of Horblit's titles in their original editions, facsimiles of the originals or early editions, several problems are yet to be overcome. Two Horblit items, papers on relativity published by Albert Einstein in *Annalen der Physik* ("Zur Electrodynamik bewegter Körper," 1905, and "Die Grundlage der allgemeinen Relativitätstheorie," 1916), are not in the Library's collections. The same is true with Nicolai I. Lobachevskii's publication (in Russian) *On the Elements (Principles) of Geometry* (Kazan, 1829-30). John *Napier's Mirifici logarithmorum canonis constructio* (Edinburgh, 1619), the inventor of logarithms' explanation of the construction of logarithmic tables, exists at the Library only in a 19th century English translation, considered unsuitable for this purpose. The Library is now seeking copies of these Horblit items and would be grateful for information about available copies.

Several of the Library's multivolume sets of Horblit titles lack particular volumes. Examples are Karl Ernst von Baer, *Über Entwickelungsgeschichte der Thiere* (Königsberg, 1828-88), which lacks volumes 2 (1837) and 3 (1888); Otto Brunfels, *Herbarum vivae eicones* (Strassburg, 1530-36), needing volume 3 (1536); and John Harris, *Lexicon technicum* (London, 1704-10), lacking volume 2 (1710).

The Library is attempting to remedy this situation by obtaining original volumes or photocopies. Most of the Library's original Horblit items are in the Rare Book and Special Collections Division, but many are still in the general collections. Volumes in the latter category will be transferred to the rare book collections.

The end of the project is in sight. ◆

Mr. Wilkinson is in the Science, Technology and Business Division.

Boorstin & Beyond

Former Librarian of Congress Honored

BY YVONNE FRENCH

Historian and author Daniel J. Boorstin, who served as Librarian of Congress from 1975 to 1987, was honored at a "Books & Beyond" program sponsored by the Center for the Book on Dec. 4.

"Dan's writings lift the reader up to a higher standard and direct us outward to look at aspects of life that we may have overlooked before—or we may not have seen as part of history, law, language, folklore, advertising. ... He saw the Library of Congress as a multimedia encyclopedia," said current Librarian James H. Billington. "He comes as close as anyone living to being its encyclopedist. It is entirely fitting as our Bicentennial year draws to a close that we hail this eloquent contributor to, and statesman of, the world of the book."

Paul Hogroian

Twenty-three years after he established the Center for the Book, Daniel Boorstin (center) acknowledges the help of his wife, Ruth, and John Cole, the center's founding director.

Dr. Billington is the 13th Librarian of Congress; Dr. Boorstin was the 12th.

Dr. Boorstin described the satisfaction he gained from writing the works included in the bibliography. "For me, the task of the historian is not to chisel a personal or definitive view of the past on granite. Rather, it is to see the iridescence of the past, fully aware that it will have a new and unsuspected iridescence in the future."

The event marked the publication by Greenwood Press of *Daniel J. Boorstin: A Comprehensive and Selectively Annotated Bibliography*, edited and compiled by Angela Michele Leonard. Ms. Leonard is a historian and librarian who is currently assistant professor of history at Loyola College in Maryland.

Ms. Leonard called the book a "biobibliography, a biography of an individual's mind." She explained: "My task was outlining the scholar's mind and tracking his intellectual development." She examined all of Dr. Boorstin's areas of thought and located the sources from which he drew. "I joined my intellectual journey to his," she said.

Ruth Boorstin, Dr. Boorstin's wife and editor, said: "Angela has an eagle eye. She misses nothing. She seeks and never gives up." She presented Ms. Leonard with an eagle pin like the one she was wearing herself, saying it was "an eagle for Angela the eagle." Dr. Boorstin called Ms. Leonard's work "scrupulous and comprehensive."

The bibliography includes a chronology of Dr. Boorstin's life and work, as well as 1,300 entries describing print and nonprint material by and about him from 1930 to 1999. Dr. Boorstin is 86. The bibliography covers his "monographs; book reviews; newspaper, magazine and scholarly articles; chapters or sections of books; manuscripts and archival material; theses; audio books; videocassettes; sound recordings; microforms; CD ROMs; and Web sites," according to the introduction. Dr. Boorstin's work has been translated into 22 languages.

Five typewritten manuscripts of his 1998 book, *The Seekers: The Story of Man's Continuing Quest to Understand His World*, were on display at the ceremony. Each manuscript, some showing the caring notations of Mrs. Boorstin, showed the book at a different stage of development. The typewritten manuscripts for *The Seekers* are being added to the Boorstin Papers in the Manuscript Division.

Center for the Book Director John Y. Cole recognized in the audience Alan Fern, former Prints and Photographs Division Chief, now director of the National Portrait Gallery, his wife, Lois, and their guest Herman Liebers, who is honorary president of the International Federation of Library Associations and Institutions.

He also read several letters from people who could not attend.

Alberto Vitale, former head of Random House, Dr. Boorstin's longtime publisher, expressed his "admiration for [Dr. Boorstin] as a writer, historian, librarian emeritus and as a man of letters, who has contributed enormously to our culture and to the heritage of the United States."

Bob Loomis, Dr. Boorstin's editor at Random House, wrote, "His energy, his special ability to instill his enthusiasm for whatever he was writing about was unique in my experience. ... He believed that history should tell us what life was really like at a certain time, not what the generals did, not what the politicians thought, but how people really lived and what they experienced and believed."

Lee Annenberg wrote: Dr. Boorstin "has made millions of his fellow citizens aware of how much books contribute to our lives as individuals and as participants in a shared civic life." Mrs. Annenberg and her husband, Walter, in 1994 gave in honor of Dr. Boorstin a major endowment to support the Center for the Book, which relies on private funding for all of its programs.

Dr. Boorstin established the Center for the Book in 1977 and immediately named Mr. Cole as its first director. "It was a lucky break for me because the job combined my professional, scholarly and personal interests," said Mr. Cole, who in 1989 edited the Library of Congress book *The Republic of Letters: Librarian of Congress Daniel J. Boorstin on Books, Reading and Libraries, 1975-1987.*

The Center for the Book stimulates public interest in books, reading and libraries. For information about its activities and those of its affiliated centers in 41states and the District of Columbia, visit its Web site at **www.loc.gov/cfbook**. ◆

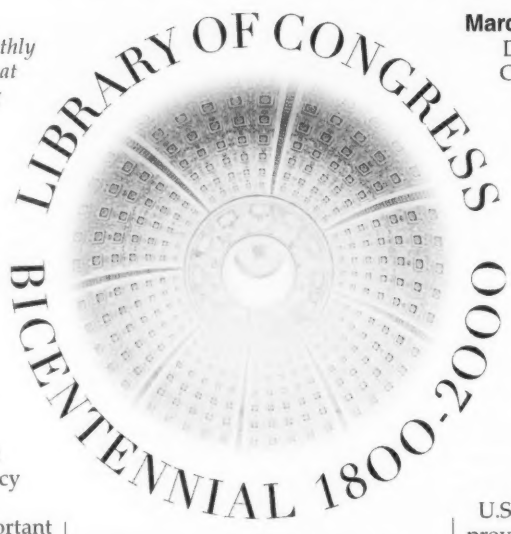
Ms. French is a writer-editor in the Librarian's Office.

Bicentennial Background

How the Library Celebrated in 2000

By JOHN Y. COLE

This concludes a series of monthly articles about the Bicentennial that began in June 1999 with "Looking Back to Look Ahead: How the Library Celebrated Its Sesquicentennial in 1950."



"This Bicentennial occasion is not to be a self-congratulatory institutional one," stated Librarian of Congress James H. Billington during a news conference on Oct. 6, 1997, when he announced the Library's Bicentennial plans. Instead, he noted, the Library was working with its major users to develop a celebration that would focus on "leaving a legacy for the future."

This legacy consists of important projects, events, gifts, publications, relations efforts and products that have strengthened and will continue to strengthen the Library's ties with its patrons—Congress in particular, libraries, the scholarly and educational communities and the general public. Furthermore, the Bicentennial has brought the Library more national publicity than it has ever received in its history, and thus more Americans are taking advantage of its services, especially those offered online at **www.loc.gov**.

Looking more to the institution's future than to its past was only one way in which the Library's Bicentennial celebration was unusual. It was staff-driven and staff-directed, both in planning and execution. Thanks to the early involvement of the James Madison Council (the Library's private sector advisory group) and subsequent help from other generous donors, it was supported mostly by private funds. It enjoyed the enthusiastic support of Dr. Billington and hundreds of staff members, who along with the Librarian recognized the unique opportunity the Bicentennial presented to the Library, its collections and its programs.

And, in the view of this writer, who first discussed the Bicentennial in a planning meeting with Dr. Billington in December 1989, the timing could not have been more fortuitous. By accident of history, the Library of Congress was created at the beginning of a century, bringing to the celebration many convenient zeros, as in "200 years old in the year 2000." The Library did not have to search for a "millennium project:" it had one in its Bicentennial celebration and was able to focus resources and goals on a project that would have a lasting effect on the institution.

Moreover, the reopening of the Jefferson Building in 1997 (the building's centennial year) after a 13-year restoration gave the forthcoming Bicentennial commemoration a significant boost through publicity for the Library and, in the Jefferson Building itself, an unparalleled setting for key Bicentennial events.

Highlights of the Library's Bicentennial program and celebration follow.

December 1989

Dr. Billington convenes the first meeting to discuss several proposed approaches to the Bicentennial celebration. He emphasizes that the Bicentennial must "demonstrate why the history of the Library of Congress is relevant to the institution's future and to the intellectual and cultural life of this country and of the world."

March 1995

Dr. Billington informs the Joint Committee on the Library about the Library's developing Bicentennial plans and seeks congressional sponsorship of a bill to authorize two commemorative coins in 2000.

May 1996

Dr. Billington writes the Citizens Commemorative Stamp Advisory Committee, requesting a Bicentennial stamp that would be issued on April 24, 2000, the Library's 200th birthday.

August 1996

In a letter to the director of the U.S. Mint, Dr. Billington seeks the approval of the Citizens Coin Advisory Committee for two commemorative coins in 2000.

October 1996

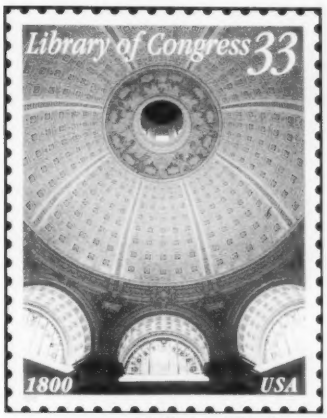
The staff Bicentennial Steering Committee is established and begins regular meetings. Chaired by John Y. Cole, director of the Center for the Book, its members are: Norma Baker, director of Development; Jill Brett, public affairs officer; Jo Ann Jenkins, chief of staff; Geraldine Otremba, director of the Congressional Relations Office; Winston Tabb, associate librarian for Library Services; and Roberta Stevens, staff assistant. Committee members also become involved in planning the 1997 centennial celebrations of the opening of the Jefferson Building. Also this month, the Madison Council Advisory Committee for the Bicentennial meets for the first time.

August 1997

Dr. Billington makes a presentation in New York City before the U.S. Mint's Citizens Commemorative Coin Advisory Committee.

Oct. 6, 1997

During a news conference in his ceremonial office in the Jefferson Building, Dr. Billington outlines preliminary plans for the celebration of



Ethel Kessler and Michael Freeman

N. Alicia Byers

© Fred Viebahn

James Baker Hall

Matthew Carlos Schwartz

The Library's Bicentennial commemorative stamp and coins featured images of the Jefferson Building; poetry events were enlivened by (clockwise from top left) poet laureate Robert Pinsky and special consultants Rita Dove, Louise Gluck and W.S. Merwin.

the Library's Bicentennial, including the Bicentennial goal of "inspiring creativity in the century ahead by stimulating greater use of the Library of Congress and libraries everywhere" and the theme and logo "Libraries, Creativity, Liberty."

Oct. 7, 1997

The Bicentennial celebration is officially launched with a gala fund-raiser, supported by the Library's Madison Council, that raises more than $800,000 for the Bicentennial Fund.

Nov. 13, 1997

At an all-day retreat, the Bicentennial Steering Committee agrees on a general schedule of Bicentennial events, adds "Gifts to the Nation" as a component of the commemoration and invites Laura Campbell, director of the National Digital Library Program, to become part of the committee. U.S. Ambassador to the Vatican Lindy Boggs and former Sen. Mark O. Hatfield are named honorary Bicentennial co-chairs.

December 1997

The Citizens Commemorative Coin Advisory Committee recommends to Congress that the nation's first bimetallic coin be issued, to commemorate the Library's Bicentennial in 2000.

Dec. 18, 1997

The Bicentennial Steering Committee presents its overall plan for discussion and approval to Dr. Billington, the Library's Executive Committee and the Library's Senior Management Reporting Group. Ms. Jenkins becomes co-chair of the Bicentennial Steering Committee.

Glen Krankowski

Madison Council member Jerry Jones and his wife Gene made a $1 million contribution to help rebuild Jefferson's original library.

January 1998

The Bicentennial Steering Committee solicits proposals for Bicentennial projects from the Library's staff.

February 1998

Postmaster General Marvin T. Runyon informs Dr. Billington that the Citizens Stamp Advisory Committee has approved a Library of Congress Bicentennial stamp for 2000.

July 1998

Roberta Stevens becomes Bicentennial Program Manager and the Bicentennial Program Office begins operations.

Oct. 21, 1998

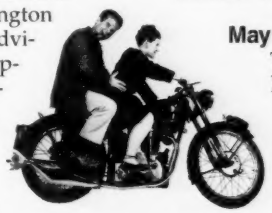
President Clinton signs the Library of Congress Bicentennial Coin Act of 1998, authorizing two commemorative coins for the Library's celebration.

April 5, 1999

The Library announces a "once-in-a-century" series of appointments for the Library's poetry program in preparation for the Library's Bicentennial. Robert Pinsky will serve an unprecedented third term as poet laureate consultant in poetry, along with three special consultants: former poet laureate Rita Dove, Louise Glück and W.S. Merwin.

April 14, 1999

The Bicentennial's Gifts to the Nation program is launched during a news conference announcing a $1 million gift from Madison Council member Jerry Jones to replace books lost in an 1851 fire that destroyed nearly two-thirds of Thomas Jefferson's library.



Charles and Ray Eames

May 20, 1999

The first Bicentennial exhibition, "The Work of Charles & Ray Eames: A Legacy of Invention," opens and remains on view until Sept. 4, 1999. It then travels to other venues across the country.

June 1999

In cooperation with the American Library Association, the Library distributes nationwide a "Toolkit" and "Tip Sheet" with ideas for celebrating the Library's Bicentennial and underscoring the importance of all libraries to the communities they serve.

June 14-17, 1999

The first Bicentennial symposium, "Frontiers of the Mind in the Twenty-First Century," is held. Distinguished scholars in some 20 fields of knowledge examine significant developments in the past century and explore the challenges ahead.

June 26, 1999

Winners of the national photography contest "Beyond Words: Celebrating America's Libraries" are announced. Sponsored jointly by the Library of Congress and the American Library Association, the contest invited photographers to feature people using libraries.

October 1999

To mark the Bicentennial, the Music Division launches "I Hear America Singing," a three-year series of concerts, recordings and educational programs emphasizing America's musical heritage from Colonial days to the end of the 20th century. Taking its title from Walt Whitman's poem, the series is excerpted for radio broadcast nationally and internationally.

Nov. 18, 1999

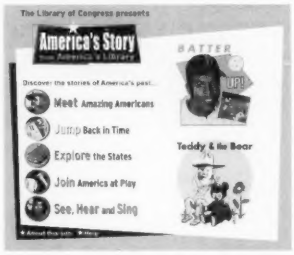
The second Bicentennial exhibition, "John Bull & Uncle Sam: Four Centuries of British-American Relations," opens and remains on view until March 4, 2000.

Feb. 29–March 1, 2000

"Informing the Congress and the Nation," a Bicentennial symposium for Congress and its staff, is held.

March 7-10, 2000

The Bicentennial symposium "Democracy and the Rule of Law in a Changing World Order" is sponsored jointly by the Library of Congress and New York University School of Law.



www.americaslibrary.gov

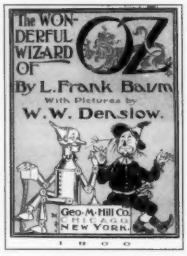
April 2000

Three books are published in honor of the Library's Bicentennial: *America's Library: The Story of the Library of Congress, 1800-2000* by James Conaway (Yale University Press); *Thomas Jefferson: Genius of Liberty*, with introduction by Garry Wills. Essays by Pauline Maier, Charles A. Miller, Annette Gordon-Reed, Peter S. Onuf and Joseph J. Ellis (Viking Studio); and *The Library of Congress: An Architectural Alphabet* by Blaine Marshall (Pomegranate Communications Inc.).

April 3-4, 2000

The Bicentennial symposium "Poetry and the American People: Reading, Voice and Publication in the 19th and 20th Centuries" is held as part of the "Favorite Poem" Bicentennial initiative. Poet Laureate Robert Pinsky presents to the Library tapes made during the past two years of Americans from all walks of life reading their favorite poems.

April 21, 2000



The third Bicentennial exhibition, "The Wizard of Oz: An American Fairy Tale," opens and remains on view until Sept. 23, 2000. The exhibition celebrates the 100th anniversary of one of the most famous works ever registered for copyright by the U.S. Copyright Office in the Library of Congress.

April 24, 2000

The Library's 200th birthday party (see photos on page 11). After many days of rain, the sun shines on the Library, its friends and its staff. Highlights include the issuing of the commemorative stamp and two commemorative coins in a ceremony in the Great Hall; the launching of America's Library (**www.americaslibrary.gov**), an easy-to-use Web site for families and young people; the opening of the major Bicentennial exhibition, "Thomas Jefferson"; the announcement of three resolutions (from the U.S. Congress, the American Library Association and the California state Senate) and two proclamations (from the president of the United States and the mayor of the District of Columbia) congratulating the Library on its Bicentennial; a program and concert on the U.S. Capitol's East Lawn honoring 84 Bicentennial "Living Legends" and featuring top American singers and entertainers; a luncheon for the Living Legends; and a celebratory reception chaired by Madison Council member Mrs. William Cafritz.

May 23, 2000

Nearly 2,000 Local Legacies project participants, including many members of Congress, gather in the Library's Great Hall to celebrate America's local cultural traditions.

September 2000

The Nation's Library: The Library of Congress, Washington, D.C., by Alan Bisbort and Linda Barrett Osborne (Scala Publishers), the Library's first guide book in more than a decade, is published.

James Billington and John Kluge

Oct. 5, 2000

The Library announces an unprecedented gift of $60 million from Madison Council Chairman John W. Kluge as part of the Bicentennial Gifts to the Nation program. The gift will establish the John W. Kluge Center in the Library and the John W. Kluge Prize in the Human Sciences and will include endowed chairs in several areas.

Oct. 6, 2000

The Madison Council celebrates its 10th anniversary. The Library thanks the council for its support

Paul Hogroian

Susan Davis International

Paul Hogroian

Paul Hogroian

Participants in the Library's Bicentennial celebration on the Capitol's East Lawn included (top, from left): Big Bird; Dr. Billington in the crowd; jazz vocalist Dianne Reeves; and folk singing legend Pete Seeger. Bicentennial Living Legends (below, from left) included Jeanne Kirkpatrick, Alan Lomax, Gordon Parks, Katherine Paterson, Jaroslav Pelikan, Colin Powell and Tito Puente; among the hundreds of Local Legacy projects submitted to the Library was Utah's Lamb Day celebration held annually in the farming community of Fountain Green.

Susan Davis International

Richard Menzies

with a display of representative projects and items their generosity has made possible. Since its founding in 1990, the 103-member Madison Council has provided $134.6 million in support of 208 Library initiatives. This includes $87.1 million of the $106 million the Library has received as part of its Bicentennial Gifts to the Nation program.

Oct. 23-26, 2000

The Bicentennial symposium "National Libraries of the World: Interpreting the Past, Shaping the Future" explores the influences shaping national libraries today. The conference is co-sponsored with the American Library Association's Library History Round Table and the International Federation of Library Associations and Institutions' National Libraries Section, Reading Section and Library History Round Table.

Oct. 30-31, 2000

The Bicentennial symposium "To Preserve and Protect: The Strategic Stewardship of Cultural Resources" focuses on the Library's role in safeguarding its collections, which represent the nation's intellectual heritage.

Nov. 15-17, 2000

The Bicentennial symposium "Bibliographic Control for the New Millennium: Confronting the Challenges of Networked Resources and the Web" brings together authorities in the cataloging and metadata communities to discuss outstanding issues involving improved descriptive information and access to resources on the Internet within the framework of international standards.

December 2000

The Library meets its goal of mounting 5 million digital items on the Library's American Memory Web site by the end of the Bicentennial year (see story on page 3). Also, the U.S. Mint reports sales figures for the Library's Bicentennial commemorative coins. Sales of 251,548 silver coins and 34,571 bimetallic coins yield a potential surcharge of nearly $3 million to fund Library of Congress programs.

Dec. 20, 2000

The Bicentennial year draws to a close with the sealing of a Time Capsule containing some 85 items documenting the daily life of the Library's staff in 2000. It is stored in the walk-in safe in the Librarian's ceremonial office in the Jefferson Building. ◆

John Y. Cole is director of the Center for the Book and was co-chair of the Library's Bicentennial Steering Committee.

Laurica Perry

The final Bicentennial event was the sealing of a stainless steel time capsule that documents life at the Library and will not to be opened until April 24, 2100.

'The Congressional Library'

Amy Lowell's Word Portrait of the Library of Congress

BY KURT S. MAIER

As the Library's Bicentennial year draws to a close, the Bulletin takes a look at a poem written in the Library's honor 78 years ago.

In December 1922 the *Literary Digest International Book Review* published Amy Lowell's "The Congressional Library." The poem found no response with readers. Indeed, the only letter to the editor mentioning it was from Lowell herself, who pointed out in the January 1923 issue that the typesetter had transposed pages two and three of her manuscript "to the utter confusion of the poem." The editor accommodated Lowell by reprinting her work in its correct form. (The poem is shown in its correct form on page 11.)

Lowell, far from being the proverbially poor poet, was born in 1874 into a distinguished Massachusetts family and received the best education available to women in the 19th century. Other prominent Lowells include her first cousin, the aristocratic poet James Russell Lowell (1819-1891), her brother Percival (1855-1916), who left his mark as an astronomer, and her cousin-poet Robert Lowell (1917-1977).

Until her death in 1925, Amy Lowell was also a noted essayist and biographer. Her first poems had been conventional. But joining the Imagist school of poet Ezra Pound, she soon became one of its leading proponents, together with Hilda Doolittle, William Butler Yeats, Ford Madox Ford, Richard Aldington and John Gould Fletcher.

Pound had played on Amy Lowell's poetic aspirations, received generous subsidies and treated her cruelly. However, the American public, always hungry for sensation, knew Amy Lowell more for her eccentric ways, Cuban cigars and corpulence. She stayed up all night and slept till the afternoon. She employed three maids, a butler, eight gardeners, two chauffeurs, a footman and two secretaries. Once a week, a man reported to her home to wind the mansion clocks. She knew how to stay in the public eye, promoting herself through lectures, public readings and interviews. She was very rich, and she was famous.

Her magnum opus completed shortly before her death, a two-volume biography of Keats, ran to 1,300 pages. The honor that eluded her in life came

continued on page 13

'From Governing to Governance'

Mansfield Lecturer Urges Japanese Reform

BY PROSSER GIFFORD

Tadashi Yamamoto, president of the Japan Center for International Exchange, spoke at the Library on Nov. 20 from an unusual perspective, at least for someone from Japan.

Mr. Yamamoto drew on his more than 30 years of experience as the leader of one of that nation's very few early nonprofit and nongovernmental institutions. Not until legislation was passed in 1996 had there been any substantial development of the nonprofit and nongovernmental sectors there.

Former ambassador Michael Armacost, now head of the Brookings Institution, introduced the speaker. The lecture was cosponsored by the Mansfield Center for Public Affairs. The Mansfield American-Pacific Lecture series explores the shared and competing interests that underlie U.S.-Japan policy debates.

From March 1991 until January 2000, Mr. Yamamoto served as a member and executive director of the late Prime Minister Keizo Obichi's commission on "Japan's goals in the 21st century." That experience led him—and the 50-member commission—to believe that radical reforms in the Japanese government were needed.

One of the most important of the commission's recommendations was to urge a shift from "governing to governance." In other words, the centralized bureaucratic style of Japanese governing should be reduced. Second, the commission recognized a need to "empower the individual" in Japanese society. The nation needs greater citizen participation in public affairs and to develop a much larger group of "public intellectuals." To enable individuals to give "full rein to their abilities and creativity," there has to be a significantly greater emphasis on individualism over the traditional group approach, which leads to stasis.

Mr. Yamamoto concluded by noting two trends that he believes offer hope of radical reform: the large increase in the number and variety of nongovernmental and nonprofit organizations operating in Japan without bureaucratic guidance, and, second, the willingness of some young lawmakers to introduce legislation that is antithetical to traditional bureaucratic interests. He is optimistic that Japan is headed in the right direction, toward an era of new initiatives that will energize its society. ◆

Mr. Gifford is director of the Library's Office of Scholarly Programs.

Lowell
continued from page 12

a year after death when the Pulitzer Prize Committee acknowledged her collection of short lyrics, *What's O'Clock.*

As to Lowell's "The Congressional Library," initially one is struck by the graphic word picture called a "decoration" in the journal's table of contents that accompanied the poem. Looming over the dome of the Thomas Jefferson Building, a woman with angel's wings and cape holds a large book and a giant quill. A mass of people stream below her, fill the Library plaza and mount the Library's granite stairs. Still others rise from a mountain valley on the horizon and emerge from a field shoulder-high with plants and flowers. Barely discernible is the artist's name, L. Soderston.

This almost nebulous mass seems to represent all mankind. A Mexican sombrero, an Asian straw hat, a cowboy hat, laborers' headgear and hats seen on American streets give the only clues to national identities. She writes:

We, the people without a race,
Without a language;
Of all races and of none;
Of all tongues, and one imposed;
Of all traditions and all pasts.
With no traditions and no past.
A patchwork and an altar-piece,
Vague as a sea-mist …

Lowell describes the Library with its marbles "all mounting, spearing, flying into colour … a dome and a dome, a balcony and a balcony." She summarizes the symbolism of the multihued marble with three words: "This is America" and describes it as a "vast, confused beauty."

With unusual imagery, she then compares the contents of the Library to a strange beast with blood and viscera that comes alive at night: "But behind the vari-coloured hall? / The entrails, the belly, / The blood-run veins, the heart, the viscera." The mute voices of dead poets and writers soon echo. "These are the voices of the furious dead who never die."

In the final stanza, she looks beyond the ages when the Library will be no more and civilization is destroyed. But even in this vision of "white columns thrown and scattered / Our dome of colours striped with the crawling of insects / Spotted with the thrust of damp clay–" she sees life once more stirring so that it will "become the blood and heat … which forever whips … the static present …"

The Congressional Library

By Amy Lowell

THE earth is a colored thing,
See the red clays, and the umbers and salt greys of the mountains.
See the clustered and wandering greens of plains and hillsides,
The leaf-greens, bush-greens, water-plant and snow-greens
Of gardens and forests.
See the reds of flowers—hibiscus, poppy, geranium;
The rose-red of little flowers—may-flowers, primroses;
The harlequin shades of sweet-peas, orchids, pansies;
The madders, saffrons, chromes, of still waters,
The silver and star-blues, the wine-blues of seas and oceans.
Observe the stars at night time, name the color of them;
Count and recount the hues of clouds at sunset and at dawn,
And the colors of the races of men—
What are they?
And what are we?
We, the people without a race,
Without a language;
Of all races, and of none;
Of all tongues, and one imposed;
Of all traditions and all pasts,
With no tradition and no past.
A patchwork and an altar-piece,
Vague as sea-mist,
Myriad as forest-trees,
Living into a present,
Building a future.
Our color is the vari-colored world.
No colors clash.
All clash and change.
And, in changing, new colors come and go and dominate and remain,
And no one shall say which remain.
Since those that have vanished return,
And those no man has seen take the light and are.

Where else in all America are we so symbolized
As in this hall?
White columns polished like glass,
A dome and a dome,
A balcony and a balcony,
Stairs and the balustrades to them,
Yellow marble and red slabs of it,
All mounting, spearing, flying into color.
Color round the dome and up to it,
Color curving, kite-flying, to the second dome.
Light, dropping, pitching down upon the color,
Arrow-falling upon the glass-bright pillars,
Mingled colors spinning into a shape of white pillars,
Fusing, cooling, into balanced shafts of shrill and interthronging light.

This is America,
This vast, confused beauty.
This staring, restless speed of loveliness,
Mighty, overwhelming, crude, of all forms,
Making grandeur out of profusion,
Afraid of no incongruities,
Sublime in its audacity,
Bizarre breaker of moulds,
Laughing with strength,
Charging down on the past,
Glorious and conquering,
Destroyer, builder,
Invincible pith and marrow of the world,
An old world remaking,
Whirling into the no-world of all-colored light.

But behind the vari-colored hall?
The entrails, the belly,
The blood-run veins, the heart and viscera,
What of these?
Only at night do they speak,
Only at night do the voices rouse themselves and speak.
There are words in the veins of this creature,
There are still notes singing in its breast:
Silent voices, whispering what it shall speak,
Frozen music beating upon its pulses.
These are the voices of the furious dead who never die,
Furious with love and life, unquenchable,
Dictating their cries across the vagaries of time.
This is the music of the Trumpeters of the Almighty
Weeping for a lost estate,
Sounding to a new birth which is to-morrow.
Hark! This hurricane of music has no end,
The speech of these voices has neither end nor beginning;
They are inter-riven as the colors of the sky
Over the graveyards of ten thousand generations.

When we are as Nineveh, our white columns thrown and scattered,
Our dome of colors striped with the crawling of insects,
Spotted with the thrust of damp clay—
Our words, our music, who will build a dome to hive them?
In whose belly shall we come to life?
A new life,
Beyond submergence and destruction,
The implacable life of silent words,
Of tumultuous stillness of never-ceasing music,
Lost to being that so it may triumph
And become the blood and heat and urge
Of that hidden distance which forever whips and harries the static present
Of mankind.

Amy Lowell's poem, "The Congressional Library," with accompanying illustration by L. Soderston, restored to its correct form

Not much is known of the poem's source of inspiration. No doubt Amy Lowell had toured the Library and been impressed by its art and architecture. In a letter to Professor Paul Kaufman of American University (March 29, 1923), she wrote that the Library should be seen as a symbol of America:

"I was not observing the Library from an architectural standpoint, nor was it the reading room that I referred to. It was the main hall with its tiers of balconies and its bright coloured marbles. The confusion and brilliance of the whole, from floor to roof, are, I think, very typical of America. I did not intend "wine-blues" to carry any emotional meaning; I was referring to colour. Have you forgotten the 'wine-dark' ocean of Homer?"

An anonymous critic once wrote of Lowell: "There has never lived a woman poet of such range, versatility and power. She reminds one of Byron or Browning. I am convinced that future time will find in her one of the literary giants of our time … She is a great poet." ◆

Mr. Maier is a cataloger on the Germanic History and Literature Team.

Scenes from the past and present: "Hilltop" ad teaches the world to sing with a song that later topped the pop charts (1971) and "Northern Lights" used state-of-the-art computer animation to produce a cheerful, Coke-sipping polar bear (1993).

'I'd Like to Teach the World to Sing'

Coca-Cola Donates Ad Archives

BY CRAIG D'OOGE

"For the last 115 years, Coca-Cola has been embedded in the psyche of people around the world. Brand Coke became a cultural icon by forging an exceptional bond with them. Today, we call that brand-building ... a successful brand both reflects a culture and shapes it. The body of our advertising, therefore, is a mirror on the reality of the past 100 years."

So said Douglas Daft, chairman and chief executive officer of the Coca-Cola Co., at a gala reception in the Library's Great Hall on Nov. 29. The event marked the donation of some 20,000 Coke television commercials to the Library as a Bicentennial "Gift to the Nation."

Standing between two towering obelisks displaying video images of vintage Coke commercials, the Librarian of Congress said, "This agreement is a model for how the private and public sectors can work together to meet the common goal of preserving and making available culturally important research materials."

The key scene from the "Mean Joe Greene" commercial

"It has been a central part of Coca-Cola's advertising that we tell stories through which we build relationships with people around the world," said Mr. Daft. He introduced schoolchildren from the Urban Nation Hip Hop Choir, the Sidwell Friends Choir and the Children's Chorus of Washington, who sang "Our World," a new song from Coca-Cola that premiered at the event.

The gift will be conveyed to the Library over the next three to five years. The collection covers the early 1950s to the present and includes both U.S. and international ads from the company's portfolio of brands, including products such as Lilt and Fanta that are better known abroad. A preview of a number of Coca-Cola ads along with historical information and images of Coca-Cola television advertising is now on the Library's Web site at **www.loc.gov**. The collection comes to the Library fully digitized, with both preservation and access copies, as well as a catalog prepared by the Coca-Cola Archives in Atlanta.

A highlight of the collection is a compilation of outtakes from the famous "Hilltop" commercial of 1971, showing various scenes and actors that did not appear in the final version. Other spots include "Mean Joe Greene" (a television commercial that was so popular it spurred its own made-for-TV movie), the first "Polar Bear" spot, some experimental color television ads from 1964,

continued on page 15

Coca-Cola Archives Donation

Television Advertising: A Brief History

BY MIKE MASHON

Radio Precedents

Although broadcasting was initially conceived as a means to sell radio sets, broadcasting and advertising have become virtually synonymous for American listeners and viewers, taken for granted as being fundamental to both the structure and function of radio and television. If one were to isolate a single event that marked the birth of commercial broadcasting in America, it would probably be the radio program emanating from station WEAF in New York City on Aug. 28, 1922, a 10-minute advertisement for suburban apartment housing. By Christmas of that year, several major New York department stores were "renting" the airwaves for similar pitches.

This marriage of big-business advertising, public entertainment and information, and mass media technology was unlike any form of communication ever devised, bringing economic, ideological, cultural and technological forces together in an elaborate and unprecedented coalition. By the late 1920s, this coalition had matured to the point where advertising agencies had taken control of the schedule, buying air time from the networks or individual stations and producing programs themselves on behalf of sponsors.

The Single-Sponsor Era

Yet there is little doubt that as a force for advertising, radio was in many ways a prelude—albeit a complex and remarkably successful one—to the eventual arrival of television. Although the Depression and then World War II stalled the newer medium's progress, when full-time telecasting began in 1948 its impact was considerable. The advertising world approached television cautiously at first, unsure whether the new medium would prove to be simply "radio with pictures" or require an entire reconsideration of selling principles. However, the rapidity with which television captured the public imagination—combined with surveys showing that brand recognition levels were higher than in radio—meant that television evolved as a genuine mass medium, providing sponsors with an unprecedented means of reaching the consumer. Thus television schedules in the 1950s were full of programs with titles such as "Kraft Television Theater," "Colgate Comedy Hour" and "Coke Time." As with radio, these programs were produced by advertising agencies for their sponsor-clients.

However, the television audience was (and remains) a paradoxical, abstract entity, not an amalgam of individuals with differing backgrounds, tastes and interests but a huge consumer collective that could be attracted en masse and delivered, so to speak, to advertisers. Since the networks were competing for that national audience, television programming became more important to their economic success. Increasingly, the networks found themselves coveting the sponsor-ad agency programming control, and the sponsors in turn found themselves hard pressed to underwrite increasingly costly programs.

The Triumph of the 'Magazine Concept'

NBC executive Sylvester L. "Pat" Weaver advanced the networks' answer to the problem: participation advertising, dubbed the "magazine concept." Under this arrangement, advertisers purchased discrete segments of shows (typically one- or two-minute blocks) rather than entire programs. Like magazines, which feature ads for a variety of products, the participation show might carry commercials from up to four different sponsors. Similarly, just as a magazine's editorial practice was presumably divorced from its advertising content, the presence of multiple sponsors meant that no one advertiser could control the program. By Weaver's reckoning, the network would assume that responsibility.

While participation advertising met with some initial resistance on Madison Avenue, many agencies saw that it was the ideal promotional vehicle for packaged-goods companies manufacturing a cornucopia of brand names, such as Procter and Gamble with such disparate products as Tide (laundry detergent), Crest (toothpaste) and Jif (peanut butter). By 1960 the magazine concept dominated television advertising, as it has ever since. Instead of relying on audience identification with a specific show, sponsors now spread their messages across the schedule in an effort to reach as many consumers (or at least as many of those within a specified demographic) as possible. There is no denying that, as an instrument of mass communication conveying information and entertainment to the general American public, and as an instrument of mass merchandising and advertising for the business community and a source of massive profits for the networks, American commercial television is eminently successful. ◆

Mr. Mashon is a curator in the Motion Picture, Broadcasting and Recorded Sound Division.

Coke

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some early black-and-white ads from the D'Arcy Agency in 1953 and contemporary international ads from Malaysia and Morocco.

The Coca-Cola Co.'s gift to the Library is expected to be continual, with additions being made to the collection on a regular basis as new advertising is produced.

During the reception, Mr. Daft also announced an additional gift of $125,000 for the Library to establish a fellowship for the study of communications and local culture. The fellowships will provide a stipend of $20,000 per year. Fellows will be chosen by a committee of scholars drawn from the fields of communications, anthropology and the humanities, according to Mr. Daft. ◆

Mr. D'Ooge is a public affairs specialist in the Public Affairs Office.

Bibliographic Symposium

'Control for the New Millennium'

BY SUSAN MORRIS AND JANE MANDELBAUM

More than 135 leaders in cataloging and library systems called on the Library of Congress to set the pace in making the library catalogs of the 21st century viable tools for discovering information in all formats—traditional books and maps, born-digital content, visual images, digitized reproductions of conventional materials and other formats yet to be imagined.

At the Library of Congress Bicentennial conference on "Bibliographic Control for the New Millennium," held Nov. 15–17, these invited guests reviewed the current state of bibliographic control, heard about cutting-edge research in catalog design and came up with approximately 100 specific recommendations for shaping catalogs in the digital age.

Director for Cataloging Beacher Wiggins welcomed the conferees on Nov. 15 by noting that, in many respects, the conference planners had anticipated the recommendations of the National Academy of Sciences report *LC21: A Digital Strategy for the Library of Congress* (see *Information Bulletin*, August-September 2000). More than a year ago, they had envisioned a conference that would be both scholarly and action-oriented to advise the Library on achieving bibliographic control of digital resources in the near and long term.

The conference they designed included about 30 invited papers, grouped into five major topics: the Library Catalog and the Web; Assessing Current Library Standards for Bibliographic Control and Web Access; Future Directions; Experimentation; and Exploring Partnerships. The papers were posted on a conference Web site ahead of the conference and viewers were invited to comment.

Mr. Wiggins urged the conference participants to be vocal in sharing their ideas: "The Cataloging Directorate has a critical role to play and we've made a start, but we have a lot more to do. We need your synergy and expertise."

Mr. Wiggins hosted the conference, which received major financial support from netLibrary, EBSCO Information Services and the Gale Group, with additional support from other library vendors and publishers: 3M Library Systems, Blackwell's, Blue Angel Technologies, Bowker, Brodart, Epixtech, Ex Libris, H.W. Wilson, Ingram Library Services, MARCIVE, OCLC Inc., VTLS Inc., Wiley, the Library Corp. and the Library of Congress Cataloging Distribution Service.

Ana Cristan

Director for Cataloging Beacher Wiggins was the conference host.

Keynote Address

Michael Gorman, dean of library services at California State University at Fresno, gave the keynote address, "From Card Catalogs to WebPACs: Celebrating Cataloging in the 20th Century," a sweeping and witty overview of the development of library catalogs in the last century from his perspective as one of the editors of *AACR2*, the *Anglo-American Cataloguing Rules*, second edition. Mr. Gorman said that in this "century of erratic progress in cataloging," the story of cataloging is the story of standards and of the means by which catalog records are communicated. He reminded all participants that "effective cataloging involves controlled vocabularies and adherence to the standards that have evolved during the past 100 years."

Honoring the Past

Since the conference on Bibliographic Control was convened to honor the Library's Bicentennial, it was fitting that several speakers reviewed the proud achievements of cataloging over the past century. Conferees were reassured that, although the challenges facing them are unprecedented, they are not so different in nature from those of a century ago.

Cornell University Librarian Sarah Thomas quoted William Warner Bishop, superintendent of the Reading Room in the Library of Congress, who wrote in 1915: "Catalogs and catalogers are not in the forefront of library thought. ... Shallow folk are inclined to belittle the whole cataloging business." Mr. Bishop predicted that libraries would have to collaborate to maintain control of the burgeoning universe of information and that the form of the catalog would evolve or even experience "total change of form."

Celebrations and Reunions

Conference participants enjoyed the video "How the Web Was Won," a lighthearted tale of conquest in the modern bibliographic universe, produced by Joan Biella and videographed by Henry Lefkowitz, both senior catalogers on the Hebraica Team in the Regional and Cooperative Cataloging Division. The heroine, "The Web site," was played by cataloger Robin Dougherty of RCCD's Middle East and North Africa Team. Other stars included Lynn El-Hoshy, Kay Guiles and Tom Yee of the Cataloging Policy and Support Office, Coop Team members Sami Kotb and John Mitchell, and many Special Materials Cataloging Division staff. Original video lyrics by Hebraica Team cataloger Peter Kearney were set to melodies from the Gilbert and Sullivan operetta *H.M.S. Pinafore*.

During the conference's gala dinner in the Great Hall of the Thomas Jefferson Building on Nov. 16, Clifford Lynch, executive director of the Coalition for Networked Information, gave an after-dinner talk that defined bibliographic control as support for "finding things." He suggested that the public was willing to underwrite libraries and related services because people

Ana Cristan

Conference speakers included (from left) Karen Calhoun, Cornell University; Paul Weiss, Innovative Interfaces; Library ILS Director Barbara Tillett; and Brian Schottlaender, University of Calfornia, San Diego.

want to "find things." He saw the application of the human mind to organize and describe material as a well-established, honorable tradition.

Looking to the new millennium, Mr. Lynch said, there is no doubt that the vast majority of works to be created will exist in digital form. We will need to be able to apply new tool kits to these works. Mr. Lynch concluded that the context of bibliographic description is different now, and we ignore the context at our peril.

Calls for Action

Each conference participant chose a topical discussion group that met in breakout sessions to address a major challenge facing catalogers and their allies in the vendor and publisher communities. The groups presented their recommendations at the final plenary session on Nov. 17.

Major recommendations included: Create a national-international database of standard records for Web resources; define core competencies for catalogers in the digital age; involve the library community in the development of the publisher metadata scheme ONIX to ensure that it meets the needs of both communities; create a long-term research-and-development program, including partnerships with publishers and registration (standard numbering, etc.) agencies; develop a strategic plan for the continuing development of the *Anglo-American Cataloguing Rules*; promote semantic and systems interoperability; develop a metadata creation tool that authors can use to help with bibliographic control of their works; create a definable access framework for integration of traditional catalogs, abstracting and indexing services, and other databases; improve and promote standard metadata schemes; and hold open meetings at American Library Association conferences with catalogers, reference librarians, vendors,

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Call for 2001 American Memory Fellows Applications

The American Memory Fellows Program is an excellent opportunity for outstanding teachers, librarians and media specialists to work with the Library of Congress to understand better how primary sources can enrich the learning experience of students in grades 4 through 12.

This is a yearlong professional development opportunity, the cornerstone of which is the American Memory Fellows Institute, held in Washington at the Library of Congress in two six-day sessions: July 15-20 or July 22-27, 2001.

The American Memory Fellows Institute sponsors 25 two-person teams of exemplary grade 4-12 educators for their stay in Washington. Teams will attend only one session; however, to be eligible for consideration, teams must be available for both sessions. To apply, use the application found online at **memory.loc.gov/learn/amfp**.

Applications must be postmarked by Feb. 26, 2001.

American Memory Fellows Institute

During the six-day institute, Fellows will work with Library of Congress staff and consultants, examine both actual and virtual primary source artifacts—photographs, maps, graphic arts, video, audio, documents and texts—plus learn strategies for working with these electronic primary source materials. Participants will also develop sample teaching materials that draw upon the American Memory online materials.

The Fellowship Year

Following the institute, Fellows will continue to develop, refine and test their teaching materials with other colleagues and students. These teacher-created materials are then edited for presentation on the Library of Congress Learning Page at **memory.loc.gov/learn**. Throughout the school year, Fellows participate in online discussion groups. American Memory Fellows, as mentors to their professions, are also asked to share their knowledge with other colleagues throughout the nation at workshops and seminars or in writing.

Selection Criteria

The Library is seeking applications from two-member teams of humanities teachers, librarians and media specialists who:

- Have frequent access to and a high level of comfort using the World Wide Web, e-mail and other technologies;
- Have experience using primary sources to motivate students, promote their critical thinking and help them connect history to their lives;
- Are active leaders in their fields, or have the ability to disseminate their expertise to teachers or librarians in their community and region;
- Work with student populations that are diverse (e.g. by region, income, race and ethnicity, language, ability, etc.).

If you meet these criteria, print out and complete the online application at **memory.loc.gov/learn/amfp**. You may make copies of the application for interested colleagues.

Remember, applications must be postmarked by Feb. 26, 2001. (No e-mail, fax or disk-based applications, please.) Notification letters to all applicants will be mailed the week of April 23, 2001. Send inquiries to Andrea Savada at asav@loc.gov or (202) 707-8148.

American Memory is a project of the National Digital Library Program of the Library of Congress. ◆

Saving Sound

Library Leads Audio Preservation Initiatives

On Nov. 9, President Clinton signed the National Recording Preservation Act of 2000, establishing the National Recording Registry of the Library of Congress (P.L.106-474). The new law was introduced and supported by Reps. William Thomas (R-Calif.) and Steny Hoyer (D-Md.) and Sen. John Breaux (D-La.) to encourage the preservation of historic sound recordings, many of which are at risk from deterioration. It directs the Librarian of Congress to name sound recordings of aesthetic, historical or cultural value to the Registry, to establish an advisory National Recording Preservation Board and to create and implement a national plan to assure the long-term preservation and accessibility of the nation's audio heritage.

The advisory National Recording Preservation Board will be made up of leaders in the field of music, sound recording, librarianship and audio engineering. Through consultation with this board, and studies conducted by the board, the Librarian of Congress will commission and carry out a national preservation plan for historic audio recordings. The plan will outline recommendations on the use of new technologies for preservation, programs to increase public awareness of audio preservation, and strategies to increase accessibility of sound recordings for educational purposes.

"It is gratifying to know that Congress has recognized the challenge of preserving the historic sounds and music of America and entrusted the Library to lead this effort," said Dr. Billington. "Audio preservation has long been a priority of the Library. The National Recording Preservation Act will help the Library of Congress and other archives preserve their audio holdings for study and enjoyment by many generations to come."

The Library of Congress has been a leader in the audio preservation field for more than a half-century. Its Recording Laboratory has been reformatting audio recordings for preservation since the late 1940s. Several important audio preservation initiatives are now under way. Leading them is the establishment of the National Audio-Visual Conservation Center in Culpeper, Va., which includes state-of-the-art archival storage facilities and preservation laboratories for motion pictures, video and sound recordings. It is scheduled to open in 2004. While the center is being designed, audio engineers, archivists and information technology specialists at the Library are building the prototype of the Library of Congress Digital Repository for the preservation of audio and video. It will be the first digital preservation initiative for sound and video recordings undertaken by a major archives in the United States. ◆

Cataloging
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systems people, publishers and administrators to ensure that reference librarians' needs for resource description are heard.

The recommendations have been edited and circulated for comments from all conference participants via e-mail. The recommendations can be viewed on the conference Web site at **www.loc.gov/catdir/bibcontrol**. The site also includes a Webcast of the actual conference and final versions of all the invited conference papers. The full conference proceedings will be edited for publication in late spring.

Meanwhile, Library staff, under Judith Mansfield's leadership, will rank the dozens of specific recommendations to develop an implementation plan.

In wrapping up the conference, Mr. Wiggins asserted, "Whatever is in our power to do, we will do." ◆

Ms. Morris is assistant to the director for Cataloging. Ms. Mandelbaum is manager of Systems Development Group 4 in the Library's Information Technology Services office.

Library Tests Classification Schedules Online

Library of Congress Classification schedules will be available online as a pilot project by the Library's Cataloging Distribution Service (CDS) until March 31, 2001. Developed by Cactus Software Inc., Classification Web will be accessible on the CDS Web site at www.loc.gov/cds.

"Classification Web provides instant access to Library classification data wherever a user has a Web connection," said CDS Chief Peter Young. "Pending the results of the pilot, Classification Web may be offered as a subscription service."

Classification Web speeds the process of verifying and assigning Library of Congress classification numbers to library materials. It allows the user to view a full-text class schedule display of the data and hypertext links within and between classes and subclasses. Search and navigation tools enable the user to perform key word and phrase searches across all classes. Along with automatic calculation of table numbers, MARC classification records, personal notes and related Library of Congress Subject Headings are accessible online.

CDS publishes the Library's cataloging publications for the library community. For additional information about the pilot test, visit the CDS Web site or contact: Library of Congress, Cataloging Distribution Service, Customer Services Section, 101 Independence Avenue S.E., Washington, DC 20541-4912. Telephone: (800) 255-3666 (toll-free in U.S.), outside U.S.: (202) 707-6100. Fax: (202) 707-1334. E-mail: cdsinfo@loc.gov ◆

Globalization and Law

Library Sponsors Event on Role in Muslim Societies

BY MARY-JANE DEEB

On Dec. 7 the Library's African and Middle Eastern Division and the Office of Scholarly Programs co-sponsored a conference on "Globalization and Law in Muslim Societies." The conference was part of a series of symposia on globalization in Muslim societies made possible by a grant from the Rockefeller Foundation.

The keynote speaker, Ibrahim Shihata, who retired in 2000 from the World Bank, where he was senior vice president and general counsel, was introduced by Carolyn Brown, assistant librarian for Library Services and acting director of Area Studies Collections. Mr. Shihata's address, "Globalization and Islamic Law: Some Comments," provided a broad picture of the development of Muslim law as it adapted to the requirements of international trade over the centuries. He pointed out that a number of commercial terms that are used even today come from the Arabic, such as the word "check" from the Arabic "saq."

With the subsequent introduction of Western law in many Muslim countries, Islamic law became isolated from the new social realities and confined primarily to matters of personal status, inheritance, legacy and *waqf* (religious trust). The Islamic law of transactions, however, could be readily adapted to modern conditions, Mr. Shihata argued, especially if its rules are codified to allow for uniform application. He concluded that "Islamic countries cannot, and should not, insulate their respective economies from the world economy. ... They should take full advantage of the unprecedented expansion in world trade and investment, fully recognizing the monetary value of time and reflecting it in their transactions."

The first panel, "Muslims in Courts," was chaired by Ms. Brown and included Lawrence Rosen, chair of the Anthropology Department at Princeton University; Azizah al-Hibri, professor of law at the University of Richmond; and Richard Freeland, a lawyer, journalist and visiting researcher in the Islamic Legal Studies Program of the Harvard Law School. The panel focused on a micro level, on personal-status laws in the United States and the Muslim world. The dominant argument was that with globalization and the increase in the number of cases of intermarriage between members of societies with different systems of law, both Muslim and Western laws are accommodating the new needs arising from the application of different laws when those marriages fail.

"Islamic countries cannot, and should not, insulate their respective economies from the world economy."

—Ibrahim Shihata

The second panel looked at changes occurring at the macro level in the Middle East. It focused on "Islamic Law and Trade, Governance and Human Rights."

Frank E. Vogel, director of the Islamic Legal Studies Program at the Harvard Law School, discussed the persistence of Islamic commercial law in a number of countries of the region, including Saudi Arabia, despite the changes introduced by globalization.

David L. Khairallah, former deputy legal counsel at the World Bank and now with the law firm of White and Case, was critical of the political systems in the region but maintained that globalization is accelerating change "toward a rational participatory system of government where rulers are accountable and citizens enjoy basic rights and freedoms and are fully protected by the rule of law."

Finally, Maryam Elahi, director of the Human Rights Program at Trinity College in Connecticut, argued that, although human rights organizations in the Middle East are led by the elite and focus primarily on a narrow range of issues such as the fate of political prisoners, globalization has made it possible for such organizations to receive resources, recognition and support from international organizations and states.

The afternoon panel, chaired by Prosser Gifford, the Library's director of the Office of Scholarly Programs, focused on case studies meant to illustrate how globalization has affected legal systems and the study and practice of law in the Muslim world.

Don Wallace Jr., professor of Law at Georgetown University, was very critical of both Egypt's and Turkey's ability to let the private sector operate independently. He talked of the need to allow lawyers involved in commercial disputes to work freely to settle matters without state interference and maintained that pressures from global institutions such as the World Trade Organization would eventually make that possible.

The case of Malaysia was presented by Osman Bin Bakar, chair of Islam in Southeast Asia and visiting professor at the Center for Muslim-Christian Understanding. He argued that the country was moving aggressively to be in the forefront of the communications revolution, even creating a multimedia city, Cyberjaya, to service not only Malaysia but other parts of Southeast Asia as well. To placate Islamic religious institutions that view the impact of globalization as a form of cultural invasion from the West, the Malaysian government built a beautiful, high-tech multimedia mosque at the center of the new city.

The last presentation was made by Lesley Wilkins, bibliographer for law of the Islamic World at the Harvard Law School Library, who described the enormous number of sources on Islamic law now available online and the materials made available not only by academic and religious institutions but also by various Islamic groups around the world. ◆

Ms. Deeb is an Arab world area specialist in the African and Middle Eastern Division. She chaired the panel on "Islamic Law and Trade, Governance and Human Rights."

Unpublished Hurston

Zora Neale Hurston Play Read at Library

By HELEN DALRYMPLE

Big Sweet, Dicey, Lonnie and My Honey took center stage at the Coolidge Auditorium on Dec. 11 and 12, when 19 performers from the Arena Stage did a concert reading of Zora Neale Hurston's unpublished play *Polk County* after only nine hours of rehearsal time.

The event, which nearly filled the Coolidge Auditorium for both performances, was a co-production of Arena Stage in Washington and the Library of Congress in celebration of the Library's Bicentennial and the 50th anniversary of Arena Stage. It was made possible in part through an award to Alice Birney, the specialist in American literary and cultural history in the Manuscript Division, from the James H. Billington Endowment, funded by the generous support of Madison Council members Abraham and Julienne Krasnoff.

Playwright Zora Neale Hurston

Characterized as "a comedy of Negro life in a sawmill camp" by Ms. Hurston and her collaborator, Dorothy Waring, the play was copyrighted in 1944 but never published or produced professionally. The script was one of 10 "rediscovered" Hurston plays in the Library's Copyright Deposit Drama Collections brought to light in 1997 by retired copyright specialist John J. Wayne.

Once Alice Birney started publicizing the discovery, scholarly interest in the scripts was overwhelming.

"The discovery of the unpublished Hurston play scripts radically changed scholarly appraisal of this important Harlem Renaissance author," said Ms. Birney. "It now seems that the theater may have been her best medium for integrating folklore, autobiography and music. Hurtson's goal to create a 'new Negro art theater' was brilliantly demonstrated in this concert reading. Rather than musicals, her plays are comedies with music—theater about people for whom making music was a natural and important part of their lives. It has been gratifying to co-produce this production that brought the pages to life."

Cathy Madison, literary manager at Arena Stage, was one of the earliest readers of the typescripts and soon chose *Polk County* as the one that she thought would work best as a cooperative venture between the theater and the Library. This spring, Arena Stage Artistic Director Molly Smith met with Diane Kresh, director for Public Service Collections at the Library, and they agreed to join forces on a reading of the play.

"Our Literary Manager Cathy Madison and Director Kyle Donnelly have been fascinated with *Polk County* since Cathy's first introduction to it," said Ms. Smith. "Hearing the vibrant voice of Zora Neale Hurston through this wonderful group of actors is reason for celebration. This program by the Library of Congress [affects] American Theater everywhere."

The setting: the Lofton Lumber Co. big mill and quarters deep in the primeval woods of south central Florida.

On stage: 19 actors sit in chairs in a semicircle, each with a music stand and script in front of them. Two of them hold guitars. They are all dressed in black except for the actress who plays the voodoo queen, Ella Wall; she sports a bright purple cloak.

The play is in three acts. Through Zora Neale Hurston's words, using only their own voices, a few songs and body language, the actors are able to bring to life the characters of *Polk County* and convey the complex interplay among the members of this sawmill community. Archival audio clips of Ms. Hurston's singing voice add texture and authenticity to the event.

Big Sweet is the strong, dominant female figure who keeps everyone in line in the camp. Lonnie, the dreamer and one of the hardest working men in the camp, is her sweetheart. Dicey is jealous of Big Sweet. When newcomer Leafy Lee comes into the camp to learn their music, Big Sweet shows her tender side and takes her under her wing. Leafy quickly captures the heart of My Honey, whom Dicey (without justification) considers to be her man, and the vitriol begins to flow.

Ida Elrod Eustis, a Library staffer in the Foreign Affairs, Defense and Trade Division of the Congressional Research Service, played the supporting role of Bunch. She said she has been acting in area theaters for the past 25 years and usually appears in one production a year at the Arena Stage. "It was a lot of fun," she said. "Hurston did a really good job with that script."

Asked how the actors could be so successful in "becoming" the characters without costumes, sets or movement around the stage, Ms. Eustis said, "You put yourself in that scene, and even without sets and costumes you can get the idea across to the audience. You want to do as much as you can to make the scene come alive."

Zora Neale Hurston, who died in 1960, was an anthropologist, novelist and folklorist as well as a playwright. She was born not far from Eatonville, Fla., America's first black incorporated town, and she drew on the culture in which she grew up for the characters and stories in her plays. Director Kyle Donnelly observed during the question period following the production on Dec. 11 that Hurston's work documented real women like those in Polk County. "She knew a Big Sweet and a Dicey," said Ms. Birney.

Hurston studied anthropology under Franz Boas at Barnard College. She

conducted folklore studies in the South during the 1920s and made folk recordings there and in the Caribbean area with Alan Lomax between 1935 and 1939 during her association with the Archive of American Folk Song at the Library of Congress.

The objective of the two evenings of Hurston readings was not only to expose patrons to the play itself, but also to give them an opportunity to view some items about Hurston from the Library's collections in a small display in the foyer of the auditorium and to watch archival silent film footage that Hurston herself shot during her folklore travels in the South in 1929. This footage was saved by anthropologist Margaret Mead and donated to the Library.

Items in the display included the original script of *Polk County*; a Hurston letter to B.A. Botkin of the Archive of American Folk Song expressing her views on race relations in America; the first page of a seven-page typescript Hurston prepared on a "Proposed Recording Expedition into the Floridas" in her role as "Negro editor of the Florida Project" of the Work Projects Administration; photographs of and by Hurston; and two cardboard film containers for some of the 16mm footage Hurston made to document activities during her folklore collecting trips.

"What would you take away from the play? How would you describe it"? asked Cathy Madison of the audience members who stayed to discuss the production the first evening.

Answers included "the sense of community" that Hurston conveyed through the play; the way "Zora created such wonderful women characters"; "a love story and not just between the men and the women but also caring between the men"; the strong sense of moral issues; the storytelling; the earthiness of the language; and the joy and fun the characters were able to make for themselves even in the midst of hardship.

Celebrating its 50th anniversary during the 2000-2001 season, Arena Stage is the oldest and largest of the Washington area's not-for-profit producing theaters. Founded in 1950 by Zelda and Thomas Fichandler and Edward Mangum, Arena was one of the original leaders of the resident theater movement and is still widely regarded by its national peers as the flagship of the American not-for-profit theater. Under the leadership of Artistic Director Molly Smith, Arena Stage has as one of its artistic goals to firmly establish the theater as an artistic home for American playwrights and as a center for the development of new dramatic works in the United States. ◆

Ms. Dalrymple is a senior public affairs specialist in the Public Affairs Office.

Library Hosts Copyright Symposium

Copyright officials from around the world participated in an international symposium on the effect of technology on copyright and related rights Oct. 30 to Nov. 3. Hosted by the Copyright Office and the World Intellectual Property Organization (WIPO), a Geneva-based United Nations organization, the symposium presented the participants with the opportunity to hear from governmental and copyright industry experts on how the digital age is affecting the protection and use of copyrighted works.

Register of Copyrights Marybeth Peters said she hoped the symposium would lead to "understanding and respect for copyrighted works throughout the world."

The symposium was an activity of the International Copyright Institute (ICI), a comprehensive international copyright education program that Congress created within the Copyright Office in 1988. The goal of the ICI is to promote improved copyright protection abroad for U.S. creative works.

Participants were all high-level government officials from countries that are primarily either developing nations or countries making the transition to market economies. In some instances, the nations have copyright laws on the books, but lack enforcement of those laws.

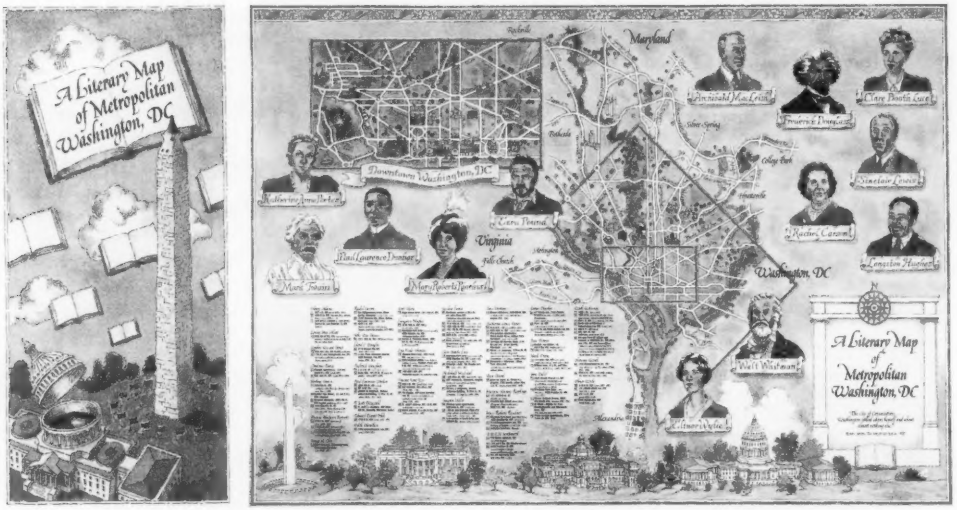
Speakers included representatives of the American publishing, motion picture, software and database, recording and photographic industries.

Lisa Whittle

Participants in the International Copyright Institute included (from left): Pushpendra Rai, deputy director of the World Intellectual Property Organization Worldwide Academy; Xinia Montano, Costa Rica; Do Khac Chien, Vietnam; Henry Olsson, Ministry of Justice, Stockholm; Pei Edwin Gausi, Liberia; Kajit Sukhum, Thailand; Gao Hang, WIPO; Nawal Mahmoud El Sayed El Hawary, Egypt; Ruben Trajman, Peru; Osvaldo Garay Opazo, Chile; Maria Kolomeytseva, Russian Federation; Mazina Kadir, Trinidad and Tobago; Oleksiy Kotsyuba; Ukraine; Akalu Wolde Mariam, Ethiopia; Eugen Carpov, Republic of Moldova; Marybeth Peters, Register of Copyrights; Maria Kejo, United Republic of Tanzania; Slavomir Olsovsky, Slovakia; and Xu Chao, China.

A major focus of the symposium was the two WIPO "Internet" treaties passed in 1996, the WIPO Copyright Treaty and WIPO Performances and Phonograms Treaty, which deal with protection of works in the digital environment. With the passage of the Digital Millennium Copyright Act in 1998, the United States ratified these treaties. The treaties require ratification by 30 countries for implementation; to date they have been ratified by 19 and 16 nations, respectively. A number of speakers urged ICI participants to take home the message to ratify the treaties. ◆

Ruth Sievers is a writer-editor in the Copyright Office.



This attractive new literary map of metropolitan Washington, D.C., authored by Martha Hopkins and published as a joint project of the Center for the Book in the Library of Congress and the Washington chapter of the Women's National Book Association, is available for $7.95.

News from the Center for the Book

Washington, D.C., Literary Map Published

The Center for the Book and the Washington Chapter of the Women's National Book Association (WNBA) have produced a new literary map of Metropolitan Washington that locates more than 90 sites associated with authors who have lived in the Washington area. Martha Hopkins of the Library's Interpretive Programs Office is the map's author. Its publication continues a Center for the Book project launched in 1992 to promote literary maps as valuable educational tools.

The new map includes portraits of Rachel Carson, Frederick Douglass, Paul Laurence Dunbar, Langston Hughes, Sinclair Lewis, Clare Boothe Luce, Archibald MacLeish, Katherine Anne Porter, Ezra Pound, Mary Roberts Rinehart, Mark Twain, Walt Whitman and Eleanor Wylie. Additional information on the map is divided into these categories: "Biographical Information on Authors," "Authors Born in the Area," "Authors Buried in Washington and Vicinity," "Other Places with Literary Connections," "A Selective List of Books Set in Washington" and "Sources."

A Literary Map of Metropolitan Washington, D.C. was previewed on Nov. 1 at a Library of Congress program sponsored by the Center for the Book, the WNBA Washington Chapter and the new District of Columbia Center for the Book, located at the Martin Luther King Jr. Library. Featured speaker Martha Hopkins used illustrations from the book *Language of the Land: The Library of Congress Book of Literary Maps* (Library of Congress, 1999) to discuss literary maps as a genre and introduce the Washington, D.C., map. Prior to the program, WNBA Washington Chapter President Eileen Hanning and Sheila Harrington of Studio Five, who designed and illustrated the map, presented Center for the Book Director John Y. Cole with the original artwork. Mr. Cole said the artwork would be added to the Library's collections and also noted that the Washington map was the fourth new literary map added to the collections since the publication of the book *Language of the Land,* by Ms. Hopkins and Michael Buscher of the Geography and Map Division. The other maps are the *Kentucky Literary Map,* produced by the Kentucky Council Teachers of English/Language Arts and the Kentucky Center for the Book at the Kentucky Department for Libraries and Archives; *Montana's Millennial Literary Map,* produced by the Montana Association of Teachers of English Language Arts, with partial funding from the Montana Center for the Book and the Montana Humanities Committee; and *A Reader's Map of Rhode Island,* by C.D. Wright.

A Literary Map of Metropolitan Washington, D.C. is 26-by-19 inches and printed on both sides. It costs $7.95 and is available in the Library of Congress Sales Shop (credit card orders: 202-707-0204) and in bookstores and museum shops throughout the Washington area.

Celebrating the Freedom to Read

"Banned Books Week–Celebrating the Freedom to Read," the annual observance that reminds Americans not to take the freedom to read for granted," was launched in the Library's Madison Hall on Sept. 25. The program, sponsored by the Center for the Book in the Library of Congress, featured remarks by Dr. Billington; former Rep. Patricia Schroeder, president of the Association of American Publishers (AAP); Nancy Kranich,

John Y. Cole

American Library Association President Nancy Kranich is interviewed by a reporter at the Sept. 25 "Freedom to Read" event hosted by the Center for the Book; "Banned Books Week heroes" accept their honors in front of the statue of James Madison in the Library's Madison Memorial Hall. They are (from left): Nancy Zennie, Julia Mayebohn, Billy Smith and Mary Dana.

Lynn Dykstra, Focused Image Photography

president of the American Library Association (ALA); and Chris Finan of the American Booksellers Foundation for Free Expression. A highlight was the presentation by Pat Schroeder of medals to four "Banned Books Week Heroes," two adults and two young people, who were lauded for opposing challenges in their communities to the popular Harry Potter book series. The heroes program was created by AAP, ALA and the American Booksellers Foundation for Free Expression.

This year's Banned Books Week theme was "Fish in the River of Knowledge." Across the nation, many bookstores, schools and libraries presented special displays and events featuring the theme and readings from banned or challenged books. The American Library Association's Office of Intellectual Freedom published a list of the 100 most frequently challenged books of the decade. For more information visit the American Library Association's Web site at **www.ala.org/bbooks**.

Favorite Poem Update

Through its networks of affiliated state centers and national reading promotion partners, the Center for the Book continues to support "Favorite Poem" readings at libraries around the country. On June 14, the national center, the Chicago Public Library and the Illinois Center for the Book sponsored a favorite poem reading at the Chicago Public Library. Organized by Library of Congress Witter Bynner fellow Joshua Weiner, the program featured readings by 14 Chicagoans, including Studs Terkel, Chicago Public Library Commissioner Mary Dempsey, Roger Ebert of the *Chicago Sun-Times* and representatives from Young Chicago Authors, the Operation Push Coalition, the Mexican Fine Arts Center and the Neighborhood Writing Alliance.

San Antonio author and poet Naomi Shihab Nye, the Library of Congress's other Witter Bynner fellow for 2000, hosted a Favorite Poem reading at the San Antonio Public Library on Nov. 9. The Texas Center for the Book was one of the sponsors. More than a dozen residents of San Antonio read and talked about their favorite poems, which included song lyrics, a Shakespeare sonnet, verse in Spanish and Bangladeshi, poems from the Texas Hill Country and a selection of "favorite lines" from Emily Dickinson.

The evening closed with a selection from the Favorite Poem video produced by former Poet Laureate Robert Pinsky and seen both on the "Jim Lehrer NewsHour" on PBS Television and at the presentation of the Favorite Poem videos and tapes to the Library of Congress on April 3, 2000 (see the *Information Bulletin*, May 2000). Center for the Book Director John Y. Cole introduced the programs in both Chicago and San Antonio.

Utah Book Awards

On Nov. 17 at the Salt Lake City Public Library, Center for the Book Director John Y. Cole announced the winners of the Annual Utah Book Awards. The awards program, now in its second year, is a project of the Utah Center for the Book. The winners were: Nonfiction, *Leap*, by Terry Tempest Williams; Fiction, *The Time of the Little Black Bird*, by Helen Papanikolas; and Poetry, *Easing into the Light*, by Kollete Montague. The Salt Lake City Public Library is the home of the Utah Center for the Book, and staff member Debra Olson serves as the center's coordinator. The center's advisory board includes representatives from the Utah Arts Council, the Utah Humanities Council, the Utah State Library, the University of Utah's Marriott Library and Utah's community of writers, book sellers and publishers. ◆

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